INNOVATION

Gerard Jones'

# TIMEDRIFTER™

3

$2.25 U.S./$2.85 Can.

# INNOVATION™

# A Look Into Our B&W Line For 1991!

We're finishing with our first round of black-and-white titles and, as we sort-of expected, the reader reaction doesn't match with the sales figures. Reaction to *CELESTIAL MECHANICS, Gerard Jones's TIMEDRIFTER*, and *SCARAMOUCH* have all been favorable -- big time. The numbers on the first issues of all three were solid and respectable. But orders for #2 and #3 of each title -- placed by Retailers *before* you got to buy #1 and decide for yourself -- dropped significantly. And *SCARAMOUCH* suffered the worst. America's comics shop Retailers managed to kill the titles before you even had a chance to see them. Not all of them, of course...but enough to make the difference.

We're now shifting through our second round of B&W books -- the one-shot *ACK THE BARBARIAN* (in the tradition of Groo, but entirely computer-generated) and the multi-part *ANGEL OF DEATH*. Ordering patterns are proving to be identical.

So: Direct sales comics are no longer in a situation, in the minds of many Retailers, where quality is a factor in ordering B&W non-licensed comics. Retailers are telling us, by their orders, that they only want to see B&W one-shot titles. So we will try to adjust to giving you the sort of books they're telling us that they want you to have. But with the quality you expect from us. And more. As a result, look for a number of upcoming one-shots and mini-series in 1991 that will, we hope, knock your socks off:

***Bill Ward's TORCHY*** -- The classic Golden Age "Good Girl" art strip returns with the best of her sassy adventures. The premiere issue features a cover painting by Olivia De Berardinis!

***EQUINOX CHRONICLES*** -- DC's *Green Arrow* artist Mark Jones and writer Jeff Hendricks create a startling team of adventurers facing a world of ruthless horror and terrible schemes! The saga focuses on the men and women of team Equinox, "gifted" with special talents and resources -- as they confront the dark visions of Black Avatar.

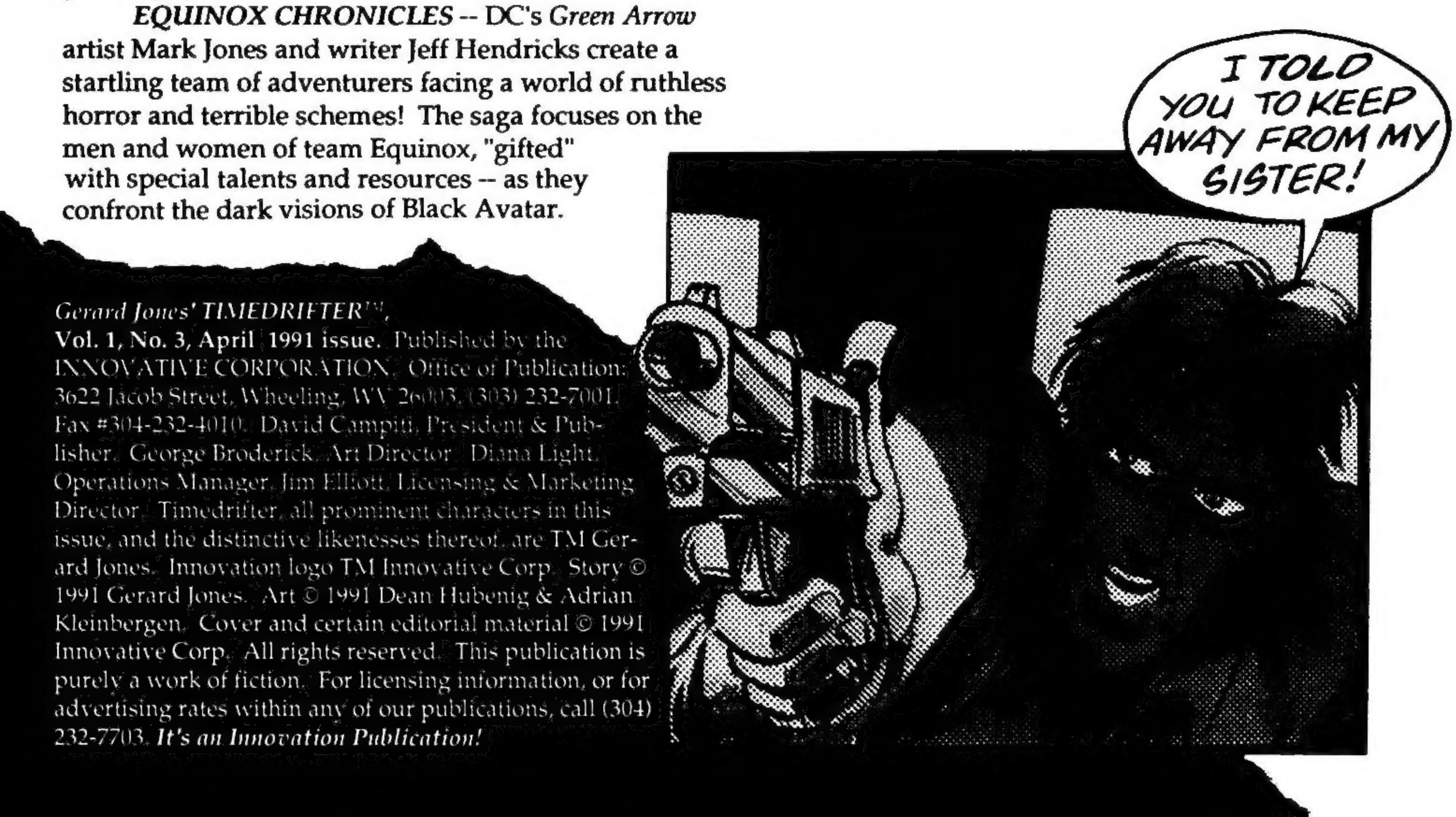
***NECROMANCER: SEASON OF THE WITCH*** -- Witchcraft meets cyberpunk, by Terry Collins and Eddy Newell! In 2073, in sprawling East City, Destiny Tate offers more than a hint of the mystic. Her mission: To contact a recently-killed associate to obtain a piece of vital information, with the help of a *Seer* -- a junkie who can see into the future under the influence of the right drug! How would a witch operate in a world of cyberpunk technology and burgeoning science? Here's where you find out!

***NEON CITY*** -- In a world of slaughterpunk, cyberpunk, and plain old street punks comes a different lifestyle, by Nick Anastasio and Joe Dunn. Life in a concrete-and-neon jungle with cops, robbers, romantic triangles, and clones that look like celebrities from the Golden Age of Hollywood. Incredible computer-enhanced art!

***THUNDERSAURS*** -- These are the bodacious adventures of Biff Thundersaur, created by George Broderick and Cline Siegenthaler. Imagine dinosaurs with "retrofit" as the name of their game. Cross great designs with action, hot air balloons, and really nasty lasers, and this is what you get!

*Whew!* Nope, they're *not* all one-shots. We're still looking at mini-series. And we're even looking at bringing back *CELESTIAL MECHANICS* and *TIMEDRIFTER*. Because quality's gotta continue to count for our readers. Just let your Retailers know it matters to you, okay?

***-- David Campiti***
***January, 1991***




*Gerard Jones' TIMEDRIFTER*™, **Vol. 1, No. 3, April 1991 issue.** Published by the INNOVATIVE CORPORATION. Office of Publication: 3622 Jacob Street, Wheeling, WV 26003. (303) 232-7001. Fax #304-232-4010. David Campiti, President & Publisher. George Broderick, Art Director. Diana Light, Operations Manager. Jim Elliott, Licensing & Marketing Director. Timedrifter, all prominent characters in this issue, and the distinctive likenesses thereof, are TM Gerard Jones. Innovation logo TM Innovative Corp. Story © 1991 Gerard Jones. Art © 1991 Dean Hubenig & Adrian Kleinbergen. Cover and certain editorial material © 1991 Innovative Corp. All rights reserved. This publication is purely a work of fiction. For licensing information, or for advertising rates within any of our publications, call (304) 232-7703. ***It's an Innovation Publication!***

# INNOVATION™

## Drifting Through Another Batch Of Beautiful Books!

*ANGEL OF DEATH #3* -- B&W horror mini-series of the mind! Jaax, the Angel of Death, may be lured to his own demise! "Angel Cake" is written by **Michael Vance** -- and fully painted in tones by **Mike Roberts**. Cover painting by **Mike Roberts**!

*Anne Rice's THE VAMPIRE LESTAT #8* -- The fully-painted adaptatrion of the best-selling novel continues! "On The Devil's Road" is adapted by **Faye Perozich** -- and painted by **Daerick Gross**! Horrifying cover painting by **John Bolton**!

*CELESTIAL MECHANICS #3* -- The conclusion of the way-out B&W space mini-series! "Heaven's Portal" is written by **Kurt Wilcken** -- and illustrated by **J. Trent Pearson** and **Keith Aiken**. Wrap-around 'good girl" cover painitng by **Mike Okamoto**!

*CYBERPUNK: THE SERAPHIM PROJECT GRAPHIC NOVEL #1* -- 76-page full-color collection of the startling saga begun in *SERAPHIM #1* and continued through *CYBERPUNK: THE SERAPHIM FILES*. Written by **Chris Todd** -- and fully painted by **Doug Talalla**! Cover painting by **Doug Talalla**!

*THE EQUINOX CHRONICLES #1* -- B&W mini-series. A neo-technological corporation faces terrorist Black Avatar! "The Hunter And The Hunted" is written by **Jeff Hendricks** -- and illustrated by **Mark Jones**. Wrap-around cover by **Mark Jones** and **Mike Witherby**!

*FLARE #3* -- Several terrific tales in full color -- as the all-new Hero Comics series continues! Written by **Dennis Mallonee** -- and illustrated by **Mark Propst** and others. Cover by **Mark Beachum**!

*FLARE AND THE LEAGUE OF CHAMPIONS #3* -- The full-color Champions mini-series concludes. "Celebrations In Olympus" is by **Dennis Mallonee** -- illustrated by **Larry Houston** and **Howard Simpson**. Action cover art by **Howard Simpson**!

*THE JUSTICE MACHINE #7* -- Climactic conclusion of the full-color series! "Demon, We Hardly Knew Ye" is written by **Tony Isabella** -- and illustrated by **Mike Gustovich**. Wrap-around cover by **Mike Gustovich**!

*THE MAZE AGENCY #20* -- Full-color series! "The Problem of the Devil's Bedchamber" is written by **Mike W. Barr** -- and illustrated by **John Calimee** and **Michael Oeming**. Wrap-around cover by **Brian Bolland**!

*POWER FACTOR SPECIAL #1* -- Full-color conclusion! The startling saga too big for the mini-series! "Who Runs This Town, Anyway?" is written by **Kevin Juaire** -- and illustrated by **Scott Clark**, **Jim Harrison**, and **John Tighe**. Wrap-around cover by **Scott Clark** and **John Tighe**!

*Terry Pratchett's THE COLOUR OF MAGIC #1* -- Full-color, fully-ainted adaptation of the British best-seller! "An Alternate Set of Dimensions" is adapted by **Scott Rockwell** -- ands illustrated by **Steve Ross**. Cover painting by **Daerick Gross**!

Want To See
More of
*TIMEDRIFTER*?
Let Us Know!

"GET IN," HE SAID.

"IN WHERE?" I SAID.

"I DON'T KNOW WHERE I AM", I SAID.

IN! MR. ALBERT WANTS TO *TALK* TO YOU!

I DIDN'T KNOW WHERE I WAS.

WELL? OR DO I KILL YOU RIGHT HERE, PANSY?

I JUST KNEW I DIDN'T LIKE ANY OF THE OPTIONS.

WHOA- HO! 'AT'S AN ENTRANCE, HUH?

HERE'S A MAN WHO NEEDS A DRINK IF I EVER SEEN ONE, AN' BELIEVE ME, I'VE **SEEN** 'EM! HA!

C'MON, KID. NOBODY MAKES A MARTINI LIKE TONY. AIN'T THAT **SO,** JOEY?

ABSOTIVELY **NOBODY,** TONY.

YOU'RE NOT SAYING MUCH, KID. FUNNY, 'CAUSE I HEAR YOU BEEN ASKING A LOT OF QUESTIONS TODAY.

I'M A GOOD MAN WITH THE ANSWERS, AIN'T I EDDY?

YESSIR, MR. ALBERT. YOU SURE ARE.

I REALLY DON'T HAVE ANYTHING TO... TO... I WAS JUST TRYING TO HELP SOMEBODY...

...**MARIAN LAMBEAU.**

WHAT BUSINESS YOU GOT WITH THAT BROAD?

NO... BUSINESS. I JUST MET HER LAST NIGHT, BUT I THINK SHE'S IN TROUBLE AND...

HA! YOU KNOW WHAT WE GOT HERE, KIDS? WE GOT US A REAL KNIGHT IN SHINING ARMOR, THAT'S WHAT!

SAVIN' THE FAIR DAMSEL. WELL, THAT'S NICE. THAT RESTORES MY FAITH. IT REALLY DOES.

BUT I THINK MAYBE I OUGHTTA GIVE YOU A LITTLE CIVICS LESSON, KID.

NOW, YOU KNOW A LOT OF THINGS HAVE CHANGED SINCE LAST DECEMBER..

LAST DECEMBER?

YEAH. YOU KNOW. DECEMBER FIFTH.

DECEMBER... FIFTH. I'M SORRY, I GUESS MY HISTORY... I MEAN, I DON'T REMEMBER TOO WELL ...

**PROHIBITION,** BUD. THEY **REPEALED** IT. WHERE WERE YOU? ON A DESERT ISLAND?

LIKE ROBINSON CARUSO, EH, JOEY? **HA!**

ANYWAY, KID, BUSINESS IS A LITTLE DIFFERENT NOW FOR THE REFRESHMENT INDUSTRY. EVERYBODY'S LOOKIN' FOR NEW FRONTIERS.

TAKE THESE JEWS, LEAVIN' NEW YORK LIKE RATS ON A SHIP...

SAY, YOU'RE NOT A JEW, ARE YOU, KID?

NO.

GOOD. I HATE TO OFFEND ANYBODY. NOT THAT I GOT ANYTHING AGAINST THESE YIDDISH TYPES. MY OWN LAWYER'S A JEW. THOSE PEOPLE, THEY'RE SMART WITH THE LAW.

THIS MOVIE STUDIO BOYS. **SCHATZ** AND THEM. THEY'RE VERY SMART, VERY SMART. PROTECTING THEIR **INVESTMENT,** HUH?

WELL, TONY'S GOTTA PROTECT HIS INVESTMENT, TOO. AM I RIGHT, JOEY?

MAN'S GOTTA **DO.** TONY.

NOW, I KNOW HOW IT IS. YOUNG BUCK, YOU GOT EYES FOR THE **SKIRTS.** BUT WHEN YOU'RE MY AGE, YOU'LL LEARN YOU CAN'T LET 'EM MIX YOU UP IN THINGS THAT AREN'T NONE OF YOUR BUSINESS.

IF YOU EVER **GET** TO MY AGE, UNDERSTAND?

BELIEVE ME, MY LIFE WOULD BE A LOT SIMPLER IF I DIDN'T HAVE TO MESS WITH THIS **SINCLAIR** BROAD.

SIN...?

WELL, I HOPE I CLEARED UP SOME THINGS FOR YOU...

SAY, WHAT'S YOUR NAME, KID?

UH... WILLIS. WILLIS AUSTERLITZ.

AND WHERE DO YOU LIVE, WILLIS?

NOWHERE AROUND HERE. *REALLY*, I'M JUST PASSING THROUGH.

WELL, THAT'S OKAY. I'M GOOD AT FINDING PEOPLE WHEN I HAVE TO. AM I RIGHT, EDDY?

YESSIR, MR. ALBERT, YOU SURE ARE.

YOU SEEM LIKE A SMART KID, WILLIS. I KNOW YOU DON'T WANT TO GET HURT. YOU JUST DIDN'T UNDERSTAND THE SITUATION. BUT YOU DO NOW, RIGHT?

YES SIR, MR. ALBERT. I DO NOW.

THAT'S GREAT. AND HERE'S A LITTLE SOMETHING TO HELP YOU STAY OUT OF TROUBLE.

MAYBE BUY YOURSELF SOME NICE *CLOTHES* WITH IT. THOSE THINGS YOU'VE GOT... THEY ATTRACT TOO MUCH ATTENTION, HUH?

I... I APPRECIATE IT, MR...

YOU CALL ME TONY. NO, BETTER YET-- DON'T CALL ME AT ALL. *HA!*

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HOLLYWOOD

COSTUMES DISGUISES UNIFORMS

BOOK SHELF

VROOOOM

SO NOW I KNEW WHERE I WAS...

...AND I KNEW WHERE I WANTED TO BE: *HOME.*

UNION STATION.

UNION *WHAT?*

TAXI

THE TRAIN STATION. YOU KNOW, DOWNTOWN.

TONITE!
PERSONAL APPEARANCE
MISS COLETTE SINCLAIR

YOU'RE A *FOOL,* AUSTERLITZ. A *FOOL.* WHAT DO YOU KNOW ABOUT MARIAN AND HER TROUBLE? YOU DON'T OWE HER ANYTHING.

I OWE *ME* SOMETHING. TO UNDO MY MISTAKES, GET OUT OF 1934 AND--

LOS ANGELES

LA GRANDE DEPOT

STATION, MISTER.

BUT... *THIS* ISN'T UNION STATION.

TAXI

IT'S ON ALAMEDA, RIGHT UNDER THE SANTA ANA FREE... I MEAN, RIGHT BY SUNSET.

WAIT A MINUTE. YOU'RE TALKING ABOUT THAT *NEW* THING. YOU WANT TO GO *THERE?*

I CERTAINLY DID WANT TO GO THERE, UNTIL I SAW WHAT *THERE* WAS.

MISTER, I SURE HOPE YOU WEREN'T PLANNING ON CATCHING A TRAIN ANYTIME *SOON.*

IN 1935

THAT'S WHEN IT FINALLY BEGAN TO SINK IN.

# HARD TIMES

GERARD JONES
WRITER
DEAN HUBENIG
PENCILLER
ADRIAN KLEINBERGER
INKS & TONES
VICKIE WILLIAMS
LETTERS
DAVID CAMPITI
EDITS

I WAS GOING TO BE HERE FOR A VERY *LONG* TIME.

UNDER CONSTRUCTION

LOS ANGELES
GRAND RAILWAY
UNION STATION

TO BE
COMPLETED IN 1935

WHAT IS IT, WILLIS?

UNDER CON
LOS AN
GRAND R
UNION S
TO
COMPLETE

STUCK IN SOME '30s MOVIE AGAIN?

WELL, I DON'T KNOW WHO YOU ARE, YOU BASTARD..

...BUT I NEED THOSE *INVOICES* DONE!

...BUT I NEED THOSE *PICTURES!*

GIVE ME THOSE INVOICES, WILLIS--

--OR YOU'RE GONNA DIE RIGHT HERE.

I TOLD YOU TO STAY AWAY FROM MY SISTER.

NOW DO IT--

--OR YOU'RE FIRED, WILLIS! YOUR *FIRED!* *FIRED!*

*FIRED!*

UNDE

HEY! YOU OKAY, BROTHER?

HOW LONG'S IT BEEN SINCE YOU *ATE?*

NOT SINCE... NOT SINCE 1990.

HA. FUNNY WHAT AN EMPTY GUT DOES TO YOUR *BEAN,* AIN'T IT, BRUDDA ?

LISTEN, IF YOU DON'T GOT ANY *JACK,* I CAN SHOW YOU A PLACE WHERE THEY FEED YOU...

NO... NO THANK YOU. I HAVE ABOUT A HUNDRED... NO, *TWO* HUNDRED... DOLLARS.

*HO-LY--*

TWO HUNDRED... *CASH?!*

SORRY, BUDDY. THOUGHT YOU NEEDED SOME HELP. BUT A GUY WITH YOUR MONEY... DON'T NEED NOTHING OFF *ME.*

A GUY... WITH MY MONEY. ALWAYS POOR AT *HOME*... BUT *HERE*...

I CAN *SURVIVE!* I *CAN!* JUST DON'T BE *STUPID.* GLINT WON'T STRAND YOU HERE. HE'LL COME FOR YOU. HIS *MAKERS* WILL COME FOR YOU.

JUST DON'T BE *STUPID.* JUST *SURVIVE.*

DOUGHNUTS & COFFEE 5¢

HAM SAN & FRIED POTATOES 25¢

A... A *DIME?* FOR *PANCAKES?*

YEAH. A DIME. FIFTEEN WITH AN EGG AND COFFEE.

WAIT. YOU MEAN FOR A *DIME* I GET--

MAYBE YOU WANT ME TO *SPELL* IT.

NO, NO, THAT'S FINE. IT'S JUST A LOT LESS THAN I--

***YEAH?*** WELL IF YOU WANT SOME FANCY FIFTY-CENT BREAKFAST, BUDDY, YOU CAN GO TO THE BEVERLY GODDAMN--

***NO! NO!*** FIFTEEN CENTS IS ***FINE!***

MAYBE...MAYBE IT ISN'T SO BAD TO BE STUCK. I MEAN... THIS IS MY ***DREAM***, ISN'T IT? I MEAN...WHAT'S MY HURRY GETTING BACK TO THE '90s, RIGHT?

I CAN BE ***HAPPY*** HERE. ***REALLY.*** IT WON'T TAKE MUCH ***MONEY.*** IF I CAN THINK OF A WAY TO MAKE...

OF COURSE! I COULD ***BET!*** BET ON FOOTBALL GAMES AND HORSE RACES AND BOXING MATCHES, BECAUSE ONLY I KNOW...

...NOTHING.

ALL I KNOW ABOUT SPORTS IS THAT THE DODGERS WON THE SUPER-BOWL A COUPLE OF YEARS AGO.

WHAT DO I KNOW, EXCEPT PULPS AND MOVIE STARS AND..

ADRIAN'S ART

SPECIALS

HERE'S YOUR CHEAP, LOUSY FIFTEEN CENT BREAKFAST...***SIR.***

MOVIE STARS. I KNOW A ***LOT*** ABOUT MOVIE STARS. THINGS THEY TRIED TO COVER UP DURING THEIR LIVES. IF I COULD DO WHAT I DID TO ***MARIE DORAN***...

NO, NO. I CAN'T BLACKMAIL PEOPLE.

BUT MAYBE THERE'S ***SOMETHING*** I COULD BET ON. THE OSCARS? IF I WENT INTO A SHOW BIZ BAR AND SAID, "I'LL BET YOU ***FRANK CAPRA*** TAKES BEST DIRECTOR THIS YEAR..."

I COULD EVEN BE A HOLLYWOOD FORTUNE TELLER. STARS ALWAYS PAID BIG MONEY FOR THAT!

I COULD PREDICT MARRIAGES! DIVORCES! I COULD... I COULD...

I COULD MEET THE *STARS!*

THANK YOU! THANK YOU! THANK YOU FOR YOUR *PRICES!*

HERE! KEEP THE CHANGE! HOW'S *THAT* FOR A TIP ON A TEN CENT MEAL, HMM?

HA HA HA HA HA

MONEY'S WASTED ON THE RICH.

JERK.

I'D ALWAYS WANTED TO BE A '30s MAN. NOW I COULD. BECAUSE THE MONEY IN MY POCKET WAS PLAY MONEY.

LOANS

JEWELRY

EASY CASH

ITALIAN SHOES $1

AND THE WORLD WAS A PLAYGROUND.

IT WAS A PLAYGROUND WHERE THEATER FACADES WEREN'T CRUMBLING AND NO ONE WAS SHOWING ***BACK DOOR METER MAIDS.***

ROYAL

IT HAPPENED ONE NIGHT
CLARK GABLE & CLAUDETTE COLBERT

IT HAPPENED ONE NIGHT
CLARK GABLE & CLAUDETTE COLBERT

ALWAYS 10¢ MATINEES

ROY
THEAT

A PLAYGROUND WHERE EVERYTHING I LOVED WAS NEW. WHERE EVERYONE AROUND ME LOVED IT TOO.

WHERE IT ONLY COST FIFTEEN CENTS. FIFTEEN CENTS IN ***PLAY*** MONEY.

THE ONLY TROUBLE WAS THAT THE CROWD DIDN'T SEEM TO FEEL THE PROPER REVERENCE.

AS IF HOLLYWOOD'S GOLDEN AGE WAS JUST SOMETHING TO HELP THEM PASS THE TIME.

AND THE KIDS. THERE AREN'T MANY KIDS IN THE REPERTORY THEATERS OF THE '90s.

BUT THAT WAS OKAY, BECAUSE THERE WAS THE REST OF IT, THE VAST OCEAN OF '30s STUFF STRETCHING OUT AROUND ME.

THERE WERE THE GREATEST COMIC STRIPS EVER...

EXCEPT THAT I COULD ONLY GET ONE DAY AT A TIME.

HERALD EXPRESS
DUST STORM CHOKES

VIGILANTE VIOLENCE AGAINST DUSTBOWL OKIES! READ ABOUT IT!

OKAY. SO THERE WERE THE **PULPS**. RAYMOND CHANDLER'S FIRST "BLACK MASK" STORY.

FOR A **DIME**.

A DIME. A DIME. A PLAY MONEY DIME.

I HAD TO BUY ANOTHER ONE.

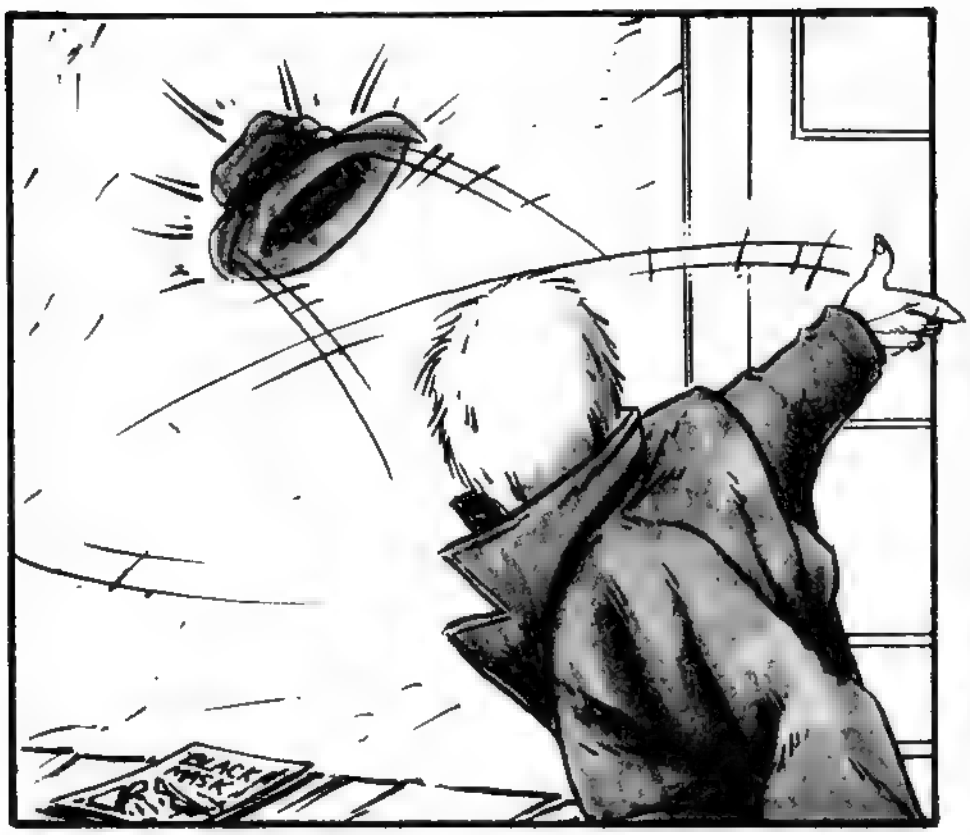
AND ANOTHER AND ANOTHER AND ANOTHER...

...AND **ANOTHER** AND **ANOTHER** AND...

DAMN IT! DAMN IT! I **READ** THAT STORY! I **KNOW** THAT STORY! I KNOW **EVERYTHING**! I KNOW WHAT'S **COMING**! AND I STILL HAVE TO **WAIT**!

A '30s MAN, I SAID. YEAH, BUT A PLAY MAN.

WAITING SAFE IN HIS PULPS AND HIS MOVIES. WAITING SAFE IN HIS CHEAP LITTLE ROOM ABOVE THE STREET.

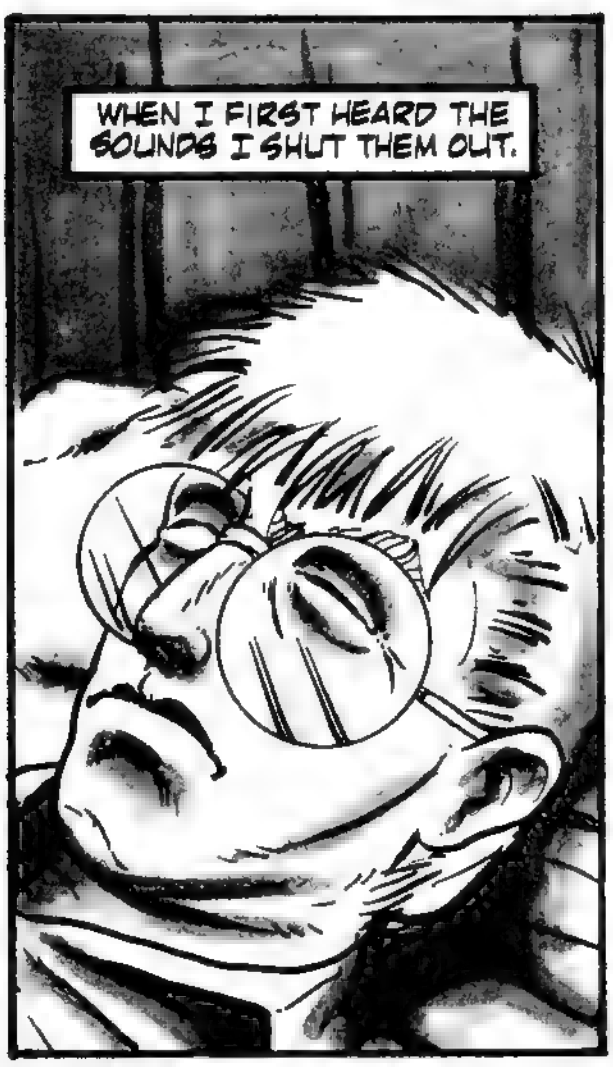

BLACK MASK

I GOT LONELY, SO I RENTED A RADIO.
WHO'S THAT LITTLE CHATTERBOX THE ONE WITH THE PRETTY AUBURN LOCKS

I WENT TO TALK TO MR VALLEE ABOUT MY MISSING BROTHER...

...AND LET US ENJOY THE MUSIC OF LEO REISMAN AND HIS ORCHESTRA

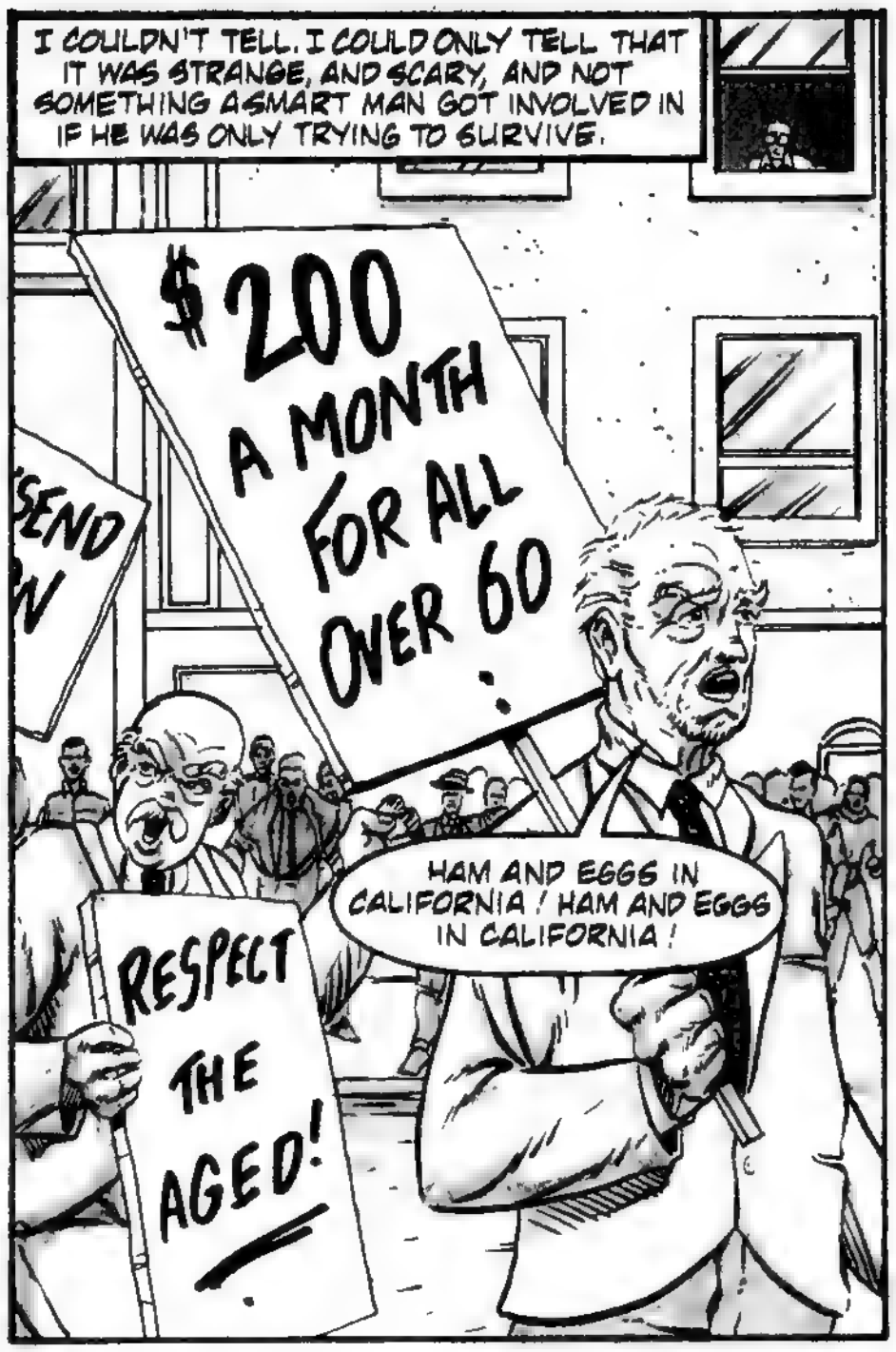
...THAT BECAUSE A WOMAN IS THIRTY-FIVE OR MORE, ROMANCE NEED NOT BE OVER


WHEN I FIRST HEARD THE SOUNDS I SHUT THEM OUT.

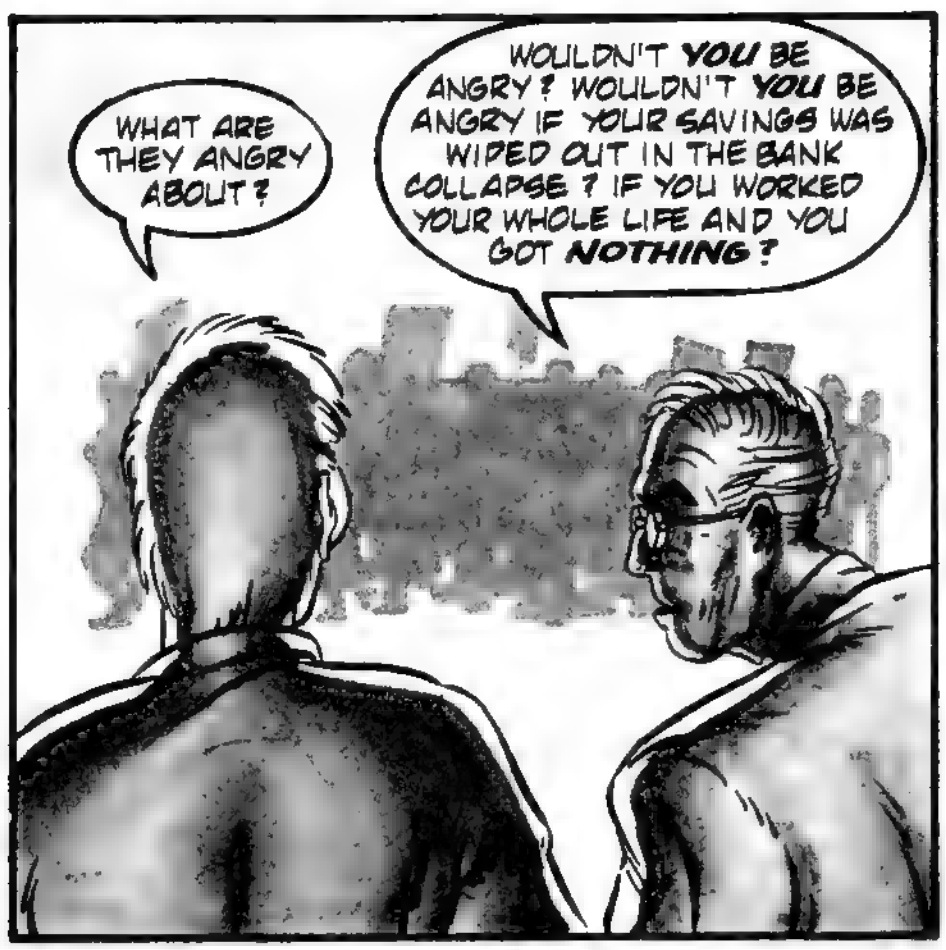
TOWN-SEND!
TOWN-SEND!

TOWN-SEND!
TOWN-SEND!
BUT THEY FORCED THEIR WAY IN.

MARCHING AS TO WAR...
WHAT IS IT!


I COULDN'T TELL. I COULD ONLY TELL THAT IT WAS STRANGE, AND SCARY, AND NOT SOMETHING A SMART MAN GOT INVOLVED IN IF HE WAS ONLY TRYING TO SURVIVE.
$200 A MONTH FOR ALL OVER 60!
RESPECT THE AGED!
HAM AND EGGS IN CALIFORNIA! HAM AND EGGS IN CALIFORNIA!

IT WAS ALSO REAL.


WHAT ARE THEY ANGRY ABOUT?
WOULDN'T YOU BE ANGRY? WOULDN'T YOU BE ANGRY IF YOUR SAVINGS WAS WIPED OUT IN THE BANK COLLAPSE? IF YOU WORKED YOUR WHOLE LIFE AND YOU GOT NOTHING?

I GUESS I WOULD BE. I GUESS... IF IT ISN'T PLAY MONEY YOU LOST...

# LOST IN SPACE™

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IT'S BACK.
IT'S *NOT* WHAT YOU'D EXPECT.

INNOVATION™

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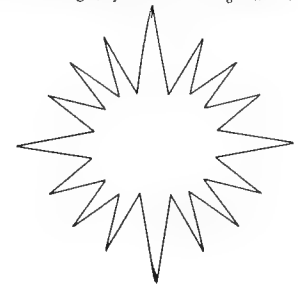

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# INNOVATION™

And coming soon: ***INTERVIEW WITH THE VAMPIRE***
***THE QUEEN OF THE DAMNED***
***THE MASTER OF RAMPLING GATE***

BWAAAAAAH!

WHAT--? WHAT HAPPENED TO YOU ?

HE HIT ME! HE HIT ME!

WHO? WHO HIT YOU?

THAT BIG DIRTY JEW!

JUST 'CAUSE I'M SELLING SOCIAL JUSTICE. WILL YOU BUY A COPY FROM ME, MISTER ?

W-WAIT A MINUTE, I--I--

SOCIAL JUSTICE

NEW DEAL IS GOD'S DEAL

CHILDREN! THEY USE CHILDREN NOW TO SPREAD THEIR FASCIST LIES!

YOU CALL 'EM LIES? THEN GO BACK TO YOUR OWN RED COUNTRY--WHERE THEY DON'T LET YOU TELL LIES!

COME ON! LET'S GET THIS RED! LET'S GET THIS--

WHERE IS MY SISTER? WHAT DID YOU DO TO MY SISTER!
WHY DIDN'T YOU GIVE HER A CHANCE? SHE TOLD YOU SHE COULD GET THE STUFF!

YOU'RE NOT WITH ANY FBI! WHO ARE YOU WITH? ALBERT? SCHATZ?
WAIT A MINUTE--
WHAT HAVE YOU DONE TO HER?

I WOULDN'T HURT YOUR SISTER, OKAY? I WAS--

DID YOU KILL HER? DID YOU KILL HER LIKE YOU SAID YOU WOULD, YOU SON OF A--

WHAK!

COME ON, OSCAR. COPS'LL BE HERE.

MY SISTER... THE BASTARD...

"KILLED" HER? LIKE SOMEBODY *SAID* HE WOULD?

THEN SHE *IS* IN DANGER. *STILL* AND HER BROTHER CAN'T DO ANYTHING.

BUT... MAYBE I CAN?

DAMN IT, MARIAN, I'M *SORRY*. I WANTED TO THINK IT WASN'T REAL, BUT IT *IS*. I *KNOW* IT IS.

AND I'M GOING TO DO WHAT I SAID.

I'M GOING TO BE A MAN.

I'M GOING TO BE A '30s MAN.

IT TOOK A WHILE, BUT I FOUND WHAT I NEEDED IN THE LIBRARY.

coming
and wearing a gi

**Tinseltown Tremors**
by Lulu Popper

Who's that squiring
Colette Sinclair to the Co
Club for Les Hite's hot da
band? None other than Maur
Schatz, son of Colette's ow
studio boss...seems ever sin
Maurice started at Columbia,
he can't get get enough of
those jungle rhythms...and
what about the suicide
certain bombshell's d
hubby? If whispers were
believed, it would
lovely dir

THE COTTON CLUB WAS IN CULVER CITY, OUT OF THE HOLLYWOOD CRUSH, BUT WITHIN EASY REACH OF THE BIG STUDIO CROWDS.

SEBASTIAN'S COTTON CLUB

DUKE ELLINGTON

LES HITE & HIS ORCHESTRA WITH SKY TANNER

AN EXPENSIVE PLACE, EVEN FOR PLAY MONEY. BUT I WAS NEVER MUCH OF A DRINKER, AND I MANAGED TO NURSE ONE VIRGIN MARY FOR AN HOUR.

AN HOUR OF COUNTING CELEBRITIES, AND LISTENING TO THE BAND, AND WAITING...

...UNTIL ***THEY*** CAME.

AFTER AN HOUR, I'D LOST ALL THE ADRENALIN I'D WORKED UP ON HOLLYWOOD BOULEVARD.

BUT I COULDN'T GET SO CLOSE... AND THEN GO BACK.

HELP YOU, MISTER?

I NEED TO SEE MS. SINCLAIR.

MISS SINCLAIR ISN'T MEETING HER PUBLIC THIS EVENING.

SHE'LL WANT TO MEET ME. MS. SINCLAIR AND I HAVE SOME MUTUAL FRIENDS. RUDOLPH BANKS... MARIE DORAN...

...AND TONY ALBERT.

LET HIM COME.

YOU-- I DON'T KNOW WHO YOU'RE WITH--

--BUT WE'VE MADE OUR ARRANGEMENTS, AND WE WON'T STAND FOR BEING TOYED WITH ANY LONGER.

I DON'T SUPPOSE YOU'D WANT TO TELL ME WHAT THOSE "ARRANGEMENTS" ARE.

HE DIDN'T.

I KNEW, BUT SHE DIDN'T, THAT COLETTE SINCLAIR WAS AT THE PEAK OF HER CAREER. POISED FOR STARDOM, RIGHT BEFORE HER UNEXPLAINED DISAPPEARANCE FROM THE MOVIE BUSINESS.

MISS SINCLAIR, I HAVE TO ASK YOU SOME THINGS. DO YOU KNOW **MARIAN LAMBEAU**?

**NO!**

NO, PLEASE...

IS TONY ALBERT THREATENING YOU WITH SOMETHING? IS HE...

WAIT. WAIT A MINUTE.

IS HE **BLACKMAILING** YOU FOR SOMETHING?

OH, MAURICE, I'M... I'M...

EASY, DARLING. WE'RE LEAVING.

IT'S SOMETHING TO DO WITH **MARIE DORAN**, ISN'T IT? SHE **KNOWS** SOMETHING... ABOUT YOUR **PAST!**

DAMN YOU-- HAVEN'T YOU DONE **ENOUGH**?!

NOW WHAT DO I DO? IF I FOLLOW THEM, HE'LL JUST--

WHOA.

THOSE PEOPLE. IT'S... IT CAN'T BE. IT *IS*. I'M *SEEING* THEM. *ME*.

JEAN HARLOW AND WILLIAM POWELL.

IF I COULD SLIP MY BAG OPEN, GET TO MY VIDEO CAMERA...

NO, WILLIS. *NO*.

*MARIAN*. THINK OF *MARIAN*. WHAT WOULD *MARIAN* WANT YOU TO DO?

THAT'S *HIM*. OFAY RUDY BANKS WAS BEATING ON. SNIFFING ON THE *SINCLAIR* NUMBER NOW.

GOT TO KEEP MY *EYE* ON THAT ONE.

WHAT ARE **YOU** DOING HERE?

I'M... I'M COMING WITH YOU.

YOU HAVE ROOM, AND I STILL HAVE QUESTIONS.

PLEASE, MAURICE. SEND HIM AWAY... SOMEHOW.

YOU WANT TO COME? YOU'RE **COMING.**

WE ROARED DOWN WASHINGTON TOWARD VENICE BEACH. THE OIL WELLS WERE STILL PUMPING THEN, AND THE DERRICKS SENT SULPHUR-STINKING FIRE INTO THE SKY.

WHEN THE WIND SLAPPED FROM THE WEST, I COULD SMELL THE SEA.

HOTEL

WHEN I CONCENTRATED, I COULD SMELL PERFUME FROM THE BODIES AHEAD.

BODIES UNSETTLINGLY REAL, THAT I'D ONLY EVER SEEN AS TONES OF SILVER LIGHT, AND I COULD ALMOST TOUCH THEM NOW.

THE WIND CHOPPED UP THEIR CONVERSATION. I LEANED CLOSE, EXPECTING TO HEAR THE GLITTERING DIALOGUE THAT THEY SPOKE ON THE SCREEN.

...WE COULD GET YOU SOME. DON'T TELL MY MOTHER, BUT WE COULD GET YOU SOME MILK OF MAGNESIA.

NO, NO, IT'S JUST AGE. DAMNED AGE. GOD, I HATE GETTING OLD.

I LEANED BACK.

I THOUGHT ABOUT MARIAN.

WE STOPPED AT THE DOCKS, WHERE THE LITTLE LAUNCHES USED TO GO OUT TO CATALINA AND BEYOND.

SCHATZ HAD HIS EYE ON A BOAT. HE WANTED TO MAKE SURE I WAS ON IT WITH HIM.

S. GRAND REX
FOUR MILES OFFSHORE FROM
VENICE
DANCING- DINING
OFF COAST ENTERTAINMENT

FF COAST E

A GAMBLING SHIP.

I REALLY DON'T MEAN TO HURT YOU, MISS SINCLAIR.

MAYBE I CAN HELP YOU IF YOU TELL ME MORE. A WOMAN IS IN DANGER, AND I...

COME, DARLING.

WHY DON'T THEY STOP BOTHERING ME? WHY WON'T THEY JUST SELL US WHAT THEY SAID AND LET ME FORGET MY PAST?

IT'S ALL RIGHT, DARLING. WE'LL WORK IT ALL OUT WHEN WE GET ONTO THE SHIP. OR RATHER...

...WE'LL LET ***TONY ALBERT*** WORK IT OUT.

**Send your letters to:**

**3622 Jacob Street, Wheeling, WV 26003**

Dear Gerry --

Hey, I remember *The Big Prize*! It was a critical success too, as I recall, although clearly not a commercial one. The idea of a continuing series of series appealed to me and still does. Of course, lots of projects promise such a formula and few -- if any -- deliver, but it's only the equivalent of a series of books dealing with the same characters.

***TIMEDRIFTER*** is the best of the three new B&W books that Innovation has just released, and it's the one most likely to keep its place on the racks. Your name is, of course, marketable these days, as your resume shows, and I hope that brings the book the wider circulation it deserves.

There are still some kinks to be worked out. The tones are used far too liberally, for example, and the art in general looks a bit rough, as is bound to be the case with a new artist. The storytelling and layouts are good, but the details don't always hit the mark -- and you have to remember that a potential reader flicking through the pages on the racks will be persuaded one way or another by what he sees rather than by the words he reads.

The story itself remains a lot of fun. Your characters are perky and witty, themselves almost taken from '30s Hollywood.

I thought you possibly crammed a few too many different ideas, in terms of atmosphere, into this issue: the sudden encounter with the gun, the poke at get-a-life collectors, the prostitute-as-temptation quick allegory; the results were a little disjointed. Things flowed much more smoothly once the "credit card" materialized and spewed out its ramifications, even if the hologram was a little too easily tricked into giving Willard his big prize (***TIMEDRIFTER*** *is* a better title). Let's hope he picks up a few early *Action Comics* and *Dectective Comics*, shall we?

Anyway, the best of luck with this and other projects! Take care.

Malcolm Bourne
2&4 Bye Road
Bury, Lancashire BL0 0HH

*We're happy with the work that* ***Dean Hubenig*** *and* ***Adrian Kleinbergen*** *have turned in on* ***TIMEDRIFTER.***

*And if the printer followed our instructions, the tones on this issue will look better than last issue. Last issue's pages printed too dark for our tastes.*

Dear Innovators--

They say the mind is a terrible thing to waste. I don't think Gerard Jones has anything to worry about; his comics work is some of the most stimulating to be found on the racks, and ***TIMEDRIFTER #1*** is a very stimulating piece of work. I have to confess that I didn't catch it the first time around, but I'm with you for the forseeable future -- count on it.

The concept of ***TIMEDRIFTER*** is one I find impossible to resist, just as Willis found himself unable to turn away from the possibility of seeking some wish-fulfilling satisfaction in a trip through time to experience the era he loves so much. My interest in film noir is minimal, but I recognize the force that drives Willis to risk danger and disillusionment.

If I were to find a way to time travel, could I resist going back to the '60s and revel in all those comics I used to have and can no longer afford? A different scenario, I know, but the basic motivation is the same.

"Right Place, Wrong Time" set the stage for what I expect to be a fun series. Dean Hubenig and Adrian Kleinbergen deserve a lot of credit for this, too. The art is inconsistent, but largely very good at its twin purposes of moving the story along and delineating the characters. The range of expressions they've given to Willis Austerlitz is especially pleasing, as is the layout of the pages, from eight-panel grids to three-panel pages. I'd like to know where I might find more of their work.

I'll withhold further comment until I've had a chance to see what Gerard is going to do with this. I do wish you well with ***TIMEDRIFTER***, and I will be in touch.

Dale Coe
56 Whitecross Road
Warrington, Cheshire WA5 1LR
England

*Hmm. I wonder if* **TIMEDRIFTER** *is actually selling better in England than it is here! As to where else to find their works,* ***Adrian Kleinbergen*** *is best known for interesting and unusual "funny animal" art, if memory serves. And* ***Dean Hubenig*** *is currently "scorchin' off" doing work for DC Comics, so you can look for it there.*

Dear Mr. Jones --

Hi, there!

Just got done reading the first issue of ***TIMEDRIFTER***.

When I picked up this issue, I was initially caught by the graphics, but I think its storyline has great potential. My choice of purchasing this comic was an excellent one.

You seem quite talented, and I wish you the very best of luck with this series -- I can't wait to see the next issue!

I know it's a kind of corny request, but every time I find a well-drawn comic, the gears in my mind start grinding, and then I get inspired. How do you get started??

Tracey L. Noll
118 Oakland Street
Syracuse, NY 13210

*Thanks for the kind words, Tracey -- keep tunin' in!*

*We each, of course, have different stories of how we got started. Author* ***Gerry Jones*** *has already been writing out in the "real world" before writing comics. I can't speak for* ***Dean*** *or* ***Adrian****, who've been doing artwork outside the business for years, but I began by writing radio commercials, then articles teaching writing in* Writer's Digest, *then several years writing advertising and columns for* Comics Buyer's Guide *and elsewhere, and I broke in in 1982.*

*As a would-be comics writer, you send a stamped, self-addressed envelope along with a request for guidelines. Find out what a company needs, and submit to those books.*

*As a would-be comics artist, decide what you want to be -- penciller? Inker? Painter? Colorist? Don't try to do it all...find what you're best at, concentrate on that, then write prospective companies for artist's guidelines.*

*Good luck!*

***-- David Campiti***
***December, 1990***

STUCK IN SOME '30s MOVIE AGAIN?
...BUT I NEED THOSE INVOICES DONE!
...BUT I NEED THOSE PICTURES!
NOW DO IT--
--OR YOU'RE FIRED, WILLIS! YOUR FIRED! FIRED!

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